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## Moscheles' Farewell Concert.

THE name of Moscheles is connected with our earliest recollections of art. He was the first great pianist we ever heard, and as long as memory lives shall we bear vividly in mind the impression he produced on us. He played the famous variations on the "Fall of Paris," the progenitor of a long line of fantasias that have ultimately tended to the formation of what is termed the modern school of pianism. Yes—Moscheles has the modern school to answer for, though we exculpate him from partnership in its iniquities. In a moment of *badinage* he wrote a *fantasia*, which opened a new field wherein the characteristics of pianoforte music were entirely transmogrified. Little dreamed Moscheles while amusing himself in the manufacture of a piece of display which should outstep the limits of the *ne plus ultra*, that he was laying the seeds of a tree which would grow up and gradually spread its foliage over the whole world of music—little thought he that each note of his brilliant variations would be, so to speak, the manikin of a future giant, the chrysalis of a Herz, a Thalberg, a Liszt, or a Leopold de Meyer—the microcosm of a macrocosm. But so it was, and, while in a leisure moment Moscheles had unconsciously founded a school, he went on steadily in the path of his early choice—he persisted in the composition of works in which the forms of high art were manifest—he remained true to the standard of Haydn, Mozart, and Beethoven. Meantime others, less gifted than himself in the exalted attributes of thought and imagination, seized upon the materials he had thrown off in a careless humour, moulded them to their own purposes, and ultimately made them the basis of a new style of pianoforte-playing. And thence rose up the modern school of pianism—a great, tall, fantastic bully, but ingenious withal, and "*tres spirituel*."

But this is only a small part of the achievements of Moscheles. He founded a school by accident, and a school not much to his taste; he therefore shrewdly abandoned its completion to others. His own bent was higher and purer; his aim was to illustrate the progress of the student of the piano, from his outset to his ultimate perfection; and this he has effected to admiration. The pianist's career is inseparably connected with the name of Moscheles. When he has a little way advanced, he must attack the lighter compositions of Moscheles; when he has gained tolerable facility, he must fag hard at the studies of Moscheles; when yet further onward, he must learn the concertos of Moscheles; and when he is an accomplished pianist, he must, to keep pace with the times, labor zealously at the *Etudes Caracteristiques*, and all the later works of Moscheles. In short, Moscheles has made a whole library of music for the student—and every volume of it good, nay admirable, of its kind. Moscheles is the last of an illustrious line of men, who, though generally accomplished

musicians, devoted their chief efforts to the improvement and perfection of the piano,—Clementi, Steibelt, Woelfl, Dussek, Cramer, Hummel, and, lastly, Moscheles. We omit Mozart, Beethoven, Weber, Mendelssohn, and Potter, from the list—not because they have failed to produce many sterling and admirable compositions for the instrument, but because their efforts have been more general; they have written, and frequently written in every department of art, and have not made the pianoforte their exclusive, or even their principal object, like those we have mentioned. The mantle should fall from the shoulders of Moscheles on to those of Sterndale Bennett, who, at least, has the privilege of genius to assume it, provided he lack not the spirit of emulation, and the stimulus of ambition. He has already done much, and well; but there is yet more to be achieved. To the same school belong Stephen Heller, and our young countryman, Lindsay Sloper, in whom Sterndale Bennett will find zealous and efficient comrades. Chopin belongs to no school; he lives in a region of his own, or, rather, the dream of a something beautiful, which he vaguely endeavours to unfold to the world. Mendelssohn is universal.

It is now three-and-twenty years since Moscheles came to sojourn amongst us. During that long period he has exercised a beneficial influence upon art—he has produced admirable pupils, among whom may be cited Henry Littolf, and Lindsay Sloper, as brilliant examples—he has written many of his greatest works—he has delighted and instructed the public by his grand concerts, *matinées*, &c.—he has hospitably received at his house a large circle of professional friends and acquaintances—he has, in short, won general admiration as an artist, and general regard as a man. His name is so mixed up with the musical art in England, that it is impossible to separate them. And now after three-and-twenty years have flown away, to return never again—now that England, from a nation of indifferents has become the most musical nation in the world—now that London has wrested from Paris and Vienna the proud distinction of being the emporium and capital of the art, the tribunal of decision for every musical reputation, the maker of names, the expeller of delusions, the rewarder and enricher of artists—now that London is best able to appreciate and applaud his distinguished talents, Moscheles is going to leave us and settle permanently in Leipsic, where he has been appointed chief Professor of the Pianoforte at the Conservatory. We will not quarrel with him for this determination, nor will we now discuss his probable motives, as we may think proper to do hereafter—but we must lament a step which deprives the London profession of so brilliant an ornament, and London society of so excellent a member. Indeed, his position will not readily be filled up—and it must be long, very long, before the musical circles in this metropolis will have ceased to miss him. At how many a musical per-

formance will his illustrious name be wanting—at how many a social meeting will there be a vacant place, a place which to occupy so worthily is in the province of a very few.

It is a melancholy task we have before us. To notice a concert of Moscheles has been to us invariably an unmitigated pleasure, since invariably we have had to praise the great and conscientious artist—but to render an account of his FAREWELL CONCERT is a matter not easy to be indifferently accomplished—recollections, so many and so pleasant, crowd upon us—thoughts of times past and gone, when we were younger and happier than now, when enthusiasm was alive and bold within us, when hopes had not been crushed and feelings smothered—thoughts of times when experience had not pulled aside the curtains of reality, and shown us how cold and hollow was the world! But let egoism cease to babble—we must fulfil our duty.

The Farewell Concert of Mr. Moscheles was given on Wednesday morning in the Hanover-square Rooms, which were crowded in every part by a brilliant audience of amateurs and artists. The programme of the performances was as follows:—

## PART I.

Overture to Schiller's Tragedy, "Joan of Arc".....	Moscheles
Aria, Madame Caradori Allan, "Sombre foret" (Tell).....	Rossini
Concerto, in G minor, Pianoforte, Mr. Moscheles.....	Moscheles
Romanza, Signor Marras, "Bell' adorata." (Il Giuramento) .....	Mercadante
Duet, Madame Knispel and Herr Pischek. (Don Juan) .....	Mozart
New Grand Duet, Sonate Symphonique, Pianoforte, Madame Pleyel and Mr. Moscheles.....	Moscheles

## PART II.

Overture (The Naiades) .....	Sterndale Bennett
German Song, Herr Hoelzel, "Liebeslauschen" (Love's listener), first time .....	Moscheles
Duet, Signor Marras and Herr Pischek, "Dove vai," (Tell) .....	Rossini
Air, Madlle. Bochkoltz (St. Paul) .....	Mendelssohn
The celebrated Concerto (by desire) for pianoforte and two obligato flutes, Messrs. Moscheles, Ribas, and De Folly (accompanied by the stringed instruments) .....	S. Bach
Frühlingslied, Madame Knispel .....	Mendelssohn
Bolero, Madame Hennelle, "Ouvrez, ouvrez!" .....	Dessauer
New German songs, Herr Pischek, "Liebes-Botschaft," (Love's message), "Freie Kunst," (Freedom of Song), expressly composed for the occasion. .....	Moscheles
The Recollections of Ireland, Pianoforte, Mr. Moscheles (with orchestral accompaniments).....	Moscheles.

Mr. Willy's excellent little band was engaged, and played its part in the concert to admiration, under the leadership of its clever director, and the conduct of our English Mendelssohn, William Sterndale Bennett, whose exquisitely fanciful overture to the *Naiades* was delightfully executed, and whose association with Moscheles on such an occasion is an event to be remembered with pleasure by every Englishman. But our sole business is with Moscheles; and as we have given the programme entire, the mere observation that all the extra matters, vocal and instrumental, were efficiently achieved, must suffice. Such a moment as this is not the time to criticise—moreover, our high opinion of all the instrumental pieces by M. Moscheles included in the programme, has too often been expressed to render a repetition of it necessary here. We have frequently urged the propriety of the Philharmonic Society giving the overture to *Joan of Arc*—a composition full of genius, ingenuity, and character—at their concerts, and were more convinced than ever, on Wednesday, that it has been unhand-somely neglected by the institution for which it was originally written, and where it was once played and then shelved *ad perpetuum*. The concerto in G minor is one of the noblest

ever composed, and never in our recollection was it so nobly interpreted. The entrance of M. Moscheles into the orchestra was the signal for a burst of long and reiterated plaudits that rang from every corner of the room. He sat down to the piano amidst a silence that was almost painful. One could not but reflect that this might be the very last occasion of hearing Moscheles play a concerto, and that concerto his own and his best. That the pianist himself was affected was evident—indeed, could he well have been otherwise under the circumstances? But Moscheles had made up his mind to play his finest—and certes, a more splendid display of the highest order of pianoforte-playing we never heard. From the grand opening of the first *solo*, to the graceful pathos of the *adagio*, and the rapid utterance of the octave passages in the *finale*, all was perfect. It was superb playing and no mistake, and the audience testified their appreciation of it in the most enthusiastic manner. Great things had been anticipated of the *Sonate Symphonique*, from the fact that it was announced to be performed by the composer aided by the celebrated Madame Pleyel, who was to take the first part. Nor were these anticipations unrealised—it was a glorious performance. Madame Pleyel, inspired by the fervor of the composition, and the actual presence of the author, excelled even herself. Great as she ever is, she was even greater than usual—she was inimitable. Had she composed the *sonate symphonique* herself, she could not have interpreted it with more truth and eloquence, she could not have given a tongue to its mysterious infinity of variable expression with more vivid reality, more passionate energy, and more enchanting grace. It was not like a duet—it was as though one performer were employed, and that one the composer of the work. Though impulse declared itself in every phrase, the sympathy between the two players was so entire, that like the Siamese twins, they appeared to have but one life, one soul, one energy between them. It was altogether the finest specimen of duet playing we ever listened to, and the unbounded applause of the audience was fairly divided between the composer and his incomparable partner. In this, Madame Pleyel achieved her greatest triumph since her visit to London; she appealed to artists and their most intellectual sympathies, and with such irresistible force, as must at once have quelled the notions of some persons who would wish to insinuate that the fair pianist's talent is confined to the unapproachable interpretation of music of a particular school.

Three MS. songs by Mr. Moscheles, compositions full of freshness and vigor, were listened to with the utmost interest. Herr Hoelzel and Pischek sang them admirably, and the "*Freie Kunst*" of the latter was rapturously encored. The Bach concerto was a splendid performance on all hands. The finale was re-demanded, and repeated with increased effect. No pianist surpasses Moscheles in the interpretation of the music of this sublime composer. The concerto in question, which Moscheles has the merit of having introduced to the English public, is one of the most attractive of all the chamber works of Bach; amidst the most complex and ingenious counterpoint, a strain of charming and original melody in all the parts flows on, like a stream unimpeded by any obstacles; nothing can be more delicious. The pathos of the second movement, which would seem to have suggested to Mozart the character of accompaniment with which he has beautified Handel's magnificent air, "The people that walked in darkness," is beyond all description impressive and wonderful. The last effort of Moscheles was "*The Recollections of Ireland*," one of the most ingenious and admirable of all his compositions. He played it with infinite taste and humour, executing the passages with grace and ease, and imparting to the whole a character

as original as it was captivating. In a short *cadenza* he introduced a reminiscence of his celebrated "Fall of Paris," which caused some of his hearers to smile, but much more inclined us to weep; he speedily abandoned it, however, as though this glance at the past were not altogether so pleasurable, considering the moment at which it occurred. The end of the "*Recollections*" was followed by a torrent of cheers, bravos, plaudits, and other manifestations of enthusiasm and respect for the great artist who had just performed for the last time in the arena of his many and glorious successes, and before an audience who had derived from him, on so many occasions, delight and instruction. The pianist was compelled to return and express his sentiment of the compliments paid him, and the good, warm, honest English feeling, that then bade him adieu, with many tears, many cheers, and a thousand imaginary shakes of the hand. And when Moscheles left the orchestra, a sudden gloom came over the whole of the excited crowd, and deadened their enthusiasm—they had seen the last of him in that place!

Let us own that we were affected—yes, reader, even to tears—and the clasp of the hand which we exchanged with the great musician, and worthy man, in the artists' room, will not be unremembered by us while the heart beats, and the blood flows.

### Philharmonic Society.

THE seventh Concert on Monday evening was less fully attended than many of the previous performances. The programme, which we quote, may in some measure explain this:

#### PART I.

Sinfonia in A	G. Onslow.
Aria, "Fec ut portem," Miss Poole (Stabat Mater)	Rossini.
Concerto, MS. Pianoforte, Madame Dulcken	P. Alvars.
Terzetto, "Giovinetto Cavalier," Mademoiselle Vera, Miss Poole, and Miss Bassano, (Il Crociato in Egitto)	Meyerbeer.
Overture, "The Ruler of the Spirits"	C. M. Von Weber.

#### PART II.

Sinfonia in D (No. 2)	Beethoven.
Recit. } "Sposi, Eurydice."	
Aria. } "Che farò," Mademoiselle Vera (Orfeo)	Gluck.
Concerto, Violin, M. Vieuxtemps	Vieuxtemps.
Terzetto, "Al tuo materno sen," Mademoiselle Vera, Miss Poole, and Miss Bassano (Guglielmo Tell)	Rossini.
Overture, "La Clemenza di Tito"	Mozart.

Conductor, Mr. Costa.

The Symphony of Onslow may be dismissed with a very few words—it is cleverly written and brilliantly instrumented, but there is not a new idea in it from one end to the other; in addition to which, it is so intensely dry, that it is an absolute labor to listen to it throughout; it was received by the audience with great indifference. Nothing could have been more correct and careful than the execution; Signor Costa took infinite pains at the rehearsal—but it was trouble thrown away on a thankless matter—no perfection of reading could relieve the symphony of its intolerable dullness. The D major of Beethoven, an inspiration of commanding genius, spoke in a double voice of thunder after Onslow's gloomy effusion. It was not altogether so well played, however; the *Morning Post* rightly observes, that the time lost upon rehearsing the Onslow might have been more advantageously bestowed upon the Beethoven. The two overtures went well enough—the *Ruler of the Spirits* was encored—the extra-*fortissimo* of the brass instruments on the second occurrence of the counter-subject in D major, produced a magnificent effect. We believe this new reading was suggested by Costa, and we doubt not that it was intended by

Weber. At the rehearsal a new overture by Spohr, which had been announced in the advertisements, was scrambled over by the orchestra, and being naturally found ineffective, was laid aside, and the *Clemenza di Tito* of Mozart substituted. This proceeding conveys so unwarranted an insult to the great composer, that we cannot pass it over without animadversion. It should have been born in mind by the directors, that Spohr's reputation being already made, and his name having been long enrolled in the catalogue of illustrious and immortal musicians, he could not with propriety be submitted by any body of self constituted judges, to an ordeal which in the case of a young beginner or an untried man is all very right, but in the case of a composer like Spohr is utterly preposterous. Spohr's overture should have been performed at any cost—sufficient that it bears his name, which renders it good for the Philharmonic, or any other society. If Spohr should hear of this mark of disrespect, it will hardly give him a lofty notion either of the judgment or the politeness of the directors. Had Onslow's symphony been laid aside, the case would have been improper enough, but so summary a proceeding with the most experienced and celebrated living composer—a composer even now bending under the weight of years and honors, whose name is a talisman for every one in whose bosom is one throb for the divine art of which he is so splendid an ornament—is really something so utterly absurd, that were it not too grave a matter for light treatment, it would make us laugh outright. But to proceed to something more agreeable. The pianoforte concerto of Parish Alvars excited the utmost interest both as a work of art, and as a specimen of how admirably a harp-player could treat the peculiarities of an instrument not essentially his own. Mr. Alvars has written a concerto as it should be written—not an accompanied solo, but a symphony with pianoforte *obligato*. The orchestral accompaniments are elaborate and rich throughout, and the plan of every movement is on the best models of classical form. Madame Dulcken accomplished her share in its performance in first-rate style. Her reading and execution were equally admirable, and her brilliant and energetic style were never more superbly developed. Loud applause followed the termination of each movement, and at the end the most enthusiastic demonstrations of approval, which were divided between the composer and his excellent and fair interpreter. The concerto in F sharp minor of M. Vieuxtemps, was received with equal favor. It is an admirable composition, equally commendable as the work of an ingenious musician, and the inspiration of a man of genius. The playing of M. Vieuxtemps was transcendent—beauty of tone, expression and dignity of style, and the utmost perfection of mechanism were never more wonderfully displayed. The passionate delivery of the short *romanza* in B minor, a delicious bit of trisful song, was full of poetry—and the quaint humor and prodigious execution displayed in the final rondo, were no less worthy of commemoration. On his entrance into the orchestra, M. Vieuxtemps was loudly cheered, and his entire performance was followed by rapturous and incessant plaudits. Of the vocal music we have little to say—Miss Poole's *debut* at the Philharmonic was an event to satisfy every amateur of the pure school of vocalisation, but her choice of Rossini's air was unhappy. Nor did Madlle. Vera, a vocalist of great sensibility, evince judgment in selecting the "*Che farò*" of Gluck, which is essentially a contralto song, and loses half its effect by transposition. Of the two trios, the less said the better. We were grieved to find the talent of Miss Bassano so entirely sacrificed. The eighth concert is fixed for Monday evening, the 29th inst. on which occasion, Madame Pleyel will perform the *Concert-Stuck* of Weber.



## Madame Pleyel.

EVERY new performance of this accomplished artist raises her still higher in the estimation of the London public; her success has been unprecedented. At the recent concerts of Mr. Benedict and Mr. Moscheles, Madame Pleyel added fresh laurels to her brow. In its notice of the concert of Mr. Benedict, the *Morning Post* thus speaks of Madame Pleyel:—

"The great star of the season, Madame Pleyel, in whose single person are combined the peculiar excellencies of all other pianists, in a degree of perfection unrivalled and unattainable, performed the *Fantasia on Il Pirata*, by Kalkbrenner, in such marvellous style as to elicit thunders of applause from an audience so difficult to be moved as the fashionable and aristocratic assembly that usually presides at the annual concert of M. Benedict. The talent of this great pianist was never more enthusiastically appreciated, every person, not forgetting the ladies, joining in the demonstrations of approval which made the room echo again."

The *Morning Chronicle*, in writing of the same concert, is not less complimentary to the fair pianist; in speaking of her execution of the *Pirata* of Kalkbrenner, that journal remarks:—

"Above all these instrumental treats, however, must be mentioned Madame Pleyel in the Kalkbrenner fantasia on Bellini's *Pirata* themes. This last affair was the great performance of the morning, and the excitement at the delicious touch and prodigious power of the fair pianiste was immense."

The *Times*, in its notice of the same concert, has the following:—

"Madame Pleyel also performed Kalkbrenner's fantasia on *Il Pirata*, wherein the characteristics of energy and brilliant and unerring execution were elicited to admiration. The principal theme, the well-known "Tu vedrai," brought out that power of making the instrument sing, which no other pianist has developed so completely and poetically as Madame Pleyel. The variations which follow were executed with wonderful delicacy and finish, and the modifications of *piano* and *forte* in the second produced an effect as original as it was agreeable. The applause bestowed was most enthusiastic, the ladies joining in it no less warmly than the gentlemen."

The accounts rendered of Mr. Moscheles' farewell concert, contain eulogies no less flattering to Madame Pleyel, whose performance of the *Sonate Symphonique*, in company with its gifted composer, created an unusual degree of interest. The *Times*, in its article on the concert, alludes to the duet in these terms:

"We cannot speak too highly of the manner in which it was performed. M. Moscheles, in securing the assistance of Madame Pleyel, the most expressive and intellectual of pianists, guaranteed the development of the entire meaning of his *Sonate Symphonique*; its capricious irregularity of sentiment, its wild outbursts of passion, its infinite modifications of tone, in short, the deep current of poetical feeling with which it is everywhere imbued, found in that accomplished and incomparable pianist an enthusiastic interpreter. The plaudits of the audience were incessant, and at the conclusion there was one spontaneous expression of delight from all parts of the room."

The *Morning Post* is equally warm in its plaudits, which are conveyed in the following phrase:

"It was interpreted to a degree of perfection almost unprecedented. Often as we have had occasion to eulogise the superb characteristics of Madame Pleyel's playing, we never heard her with such unalloyed pleasure; her grand style and infinite variety of sentiment were employed on this occasion to the utmost advantage. She played, indeed, superlatively, and the dream of the composer was realised to the full. It is hardly necessary to say that Mr. Moscheles played his part of the *Sonate* as no one else could play it—in short, a more faultless *ensemble* was never heard; the two greatest pianists of two great schools united in the development of one great work—their opposite characteristics were beautifully blended together, and it was as though one performer were employed, so entire was the unanimity of sentiment and execution. A burst of rapturous and long-continued applause rewarded the exertions of the pianists."

That there is no exaggeration whatever in these encomiums will be readily allowed by every *connoisseur* who attended on the very interesting occasion alluded to.

## Joseph Haydn.

(Continued from our last.)

ON the 1st of April, 1804, Haydn was presented by the magistracy with the freedom of the city of Vienna. Haydn sometimes said in joke, that he had a mind to write his titles on a black board with golden letters, and hang it at the front of his house. The sign would have been of considerable size; for Haydn was chapel master to Prince Esterhazy, 19th March, 1760; member of the Philharmonic Academy in Modena, 14th May, 1780; Graduate Doctor of Music in Oxford, in 1793; constant member of the Society for the Support of the Widows of Musicians, 11th December, 1797; member of the Academy of Arts and Sciences in Stockholm, 5th September, 1798; of that in Amsterdam, 4th May, 1801; member of the National Institute in Paris, 5th November, 1802; Citizen of Vienna, 11th April, 1804; honorary member of the Philharmonic Society in Liebach, 1st July, 1805; and member of the *Société Academique des enfans d'Apollon* in Paris, 30th December, 1807. On the 25th July, 1808, Haydn received a gold medal of the weight of 24 ducats, by the hands of the Imperial Russian Ambassador, Prince von Kuarakin, in Vienna, which the Philharmonic Society in Petersburg had caused to be struck in honour of Haydn. On one side of the medal is a lyre with four strings; above it appears the name of Haydn, surrounded with a laurel wreath; beneath is the date of 1802, the year of the establishment of the above Society. On the reverse side is the inscription—*Societas Philharmonica Petropolitana Orpheo Redivivo*; and underneath, the name of the artist, *Chas. Leberecht, fecit*. This honourable memorial was accompanied with the following letter:—"Most worthy and respected Sir, The Committee of the Philharmonic Society, in this place, hasten to execute a commission which they consider as the most agreeable and honourable they have ever undertaken. It is now theirs to transmit to the immortal composer of the most exalted musical strains, a testimonial of that unbounded veneration which penetrates them, and every lover of music, at the name of Haydn; and also of a grateful feeling which can scarcely be more just, and certainly never more honest, or more deeply felt. The Philharmonic Society owes its origin to the benevolent zeal of a few admirers of music, who happily attained their highest wishes in a shorter period, and to a greater extent, than they had ever ventured to hope; and thus a connexion was established, to which no inconsiderable number of widows owe a freedom from the sorrows of advanced age, and which, under the patronage of our Emperor's philanthropic house, and of a benevolent public, looks forward to the future with the most sanguine hopes. For this happy result, we are indebted entirely to that master-piece of music which is everywhere solemnly performed—your "Creation." Accept then, revered Sir, the offering of the most due and unfeigned gratitude which this Society presents in the medal herewith transmitted to you. You will please to accept it, with that goodness which is peculiar to all great men, and to none more than to yourself; and bestow in future your favour and regard for an institution, which you may regard as your work; of which, the happy effects call down benedictions on the evening of your life, which has been actively spent in promoting the happiness of mankind. We are, with the deepest respect, Sir, Yours, &c., (Signed) GEORG JOHN BERWALD, H. EZERVENKA, DAN. GOTTLÖB BACHMAN, JOHN GODFREY HARTMAN. St. Petersburg, the 29th May, 1808." Haydn had enumerated the very considerable sums which were collected for the poor by the performance of his oratorios in Vienna, and other places. He thus expressed himself: "I do not do this through vanity, but in order that the world

may know, that I have not been an useless member of the community, and to shew how much good may be done by music." The last of his compositions is the quartet, published by Breitkopf and Haertel, in Leipsic, and dedicated to Count van Tries, in Vienna, No. 82, (more properly No. 83.) "This is my last offspring," said Haydn, on giving the score for the press, "but yet it is not unlike me." The quartet consists of an Andante and a minuet, which were both in readiness so early as the year 1803. Haydn waited till the year 1806 for an increase of strength, and a favourable state of mind, in order to add an Allegro, but never could write one; and for this reason, the visiting card above-mentioned, which, however, was entitled a canon, by mistake, was printed instead of the piece which was wanting. In the summer of 1806 the small pianoforte, which stood in his sitting-room, was removed, as the physician forbade every exertion, and wished to withdraw every temptation to it; and Haydn himself felt how necessary it was for the preservation of his health to follow this advice; for whenever he placed himself before his English pianoforte, and attempted to find ideas, he was in a few minutes overcome with dizziness. "I never could have thought," said he, on the 3d September, 1807, "that any one could decline so much as I feel I do; my memory is gone; sometimes I have good ideas at the piano, but I could weep that I am unable to repeat, or write them." How often might the words of Agamemnon to Nestor have been applied to Haydn in the decline of his life: "How heavy is the load of age that bends thee down! Ye gods, let others bear the weight, and be thou young again." Nothing but quiet and careful nursing, with a strict uniformity in his diet, could recruit his remaining strength. Walking was labour to him, as his legs were swelled; and whole months elapsed in which he never left his room. During this confinement he passed his time in devotion, and retrospection on his earlier year, especially on his visit to England; by reading the news, and examining his small household accounts. In the long winter evenings he conversed with his neighbours and domestics about the news of the day, and sometimes took a hand at cards with them; amusing himself with the visible pleasure which the winning of a few creutzers gave him. After a long interim, Haydn appeared once more in a public assembly, on the 27th March, 1808, there to receive the grateful respect which his activity in the science for so great a number of years had merited. It was on that day when the concerts of an Amateur Society, which were performed in the great hall of the University, were to close with the performance of the "Creation," in the Italian text of Carpani. Haydn was brought in to the midst of the assembly, in an arm chair, by a number of worthy friends of music in Vienna, with the sound of trumpets and kettle-drums. Being placed next his revered Princess Esterhazy, and several virtuosi, surrounded by professors, scholars, ladies and gentlemen of the first rank, and by a most numerous and polished company, Haydn received from all who could approach him, the most unequivocal proofs of exalted respect, of tender regard for his feeble age, and of heartfelt pleasure, that he had lived to see a day which brought such satisfaction to himself along with it. German stanzas by Collins, and an Italian sonnet by Carpani, in Haydn's praise, were distributed amongst the audience. Salieri had the direction of the music, and the execution was admirable. After an imperceptible preparation of the brightest and most brilliant chords, introductory to the sudden and overpowering transition to the passage, "It was light," the audience, as usual, burst in the loudest applause, and Haydn lifting his hands towards Heaven, exclaimed, "It comes from thence!" Fearing that a too long-continued storm of sensations might be dangerous to his health, the veteran had him-

self carried out in his chair at the conclusion of the first part. He departed with streaming eyes, extending his hand wishfully towards the orchestra, and did not return. Haydn felt every day more and more that old age itself was a disorder, and that nature was demanding her last tribute from his mortal part. The spark of life which already shone so faintly, was endangered by every common incident; how much more must those calamities which were brought upon Austria by the war in 1809, have contributed to that end; for Haydn loved his country and his Emperor's house with real affection. As often as the warm weather and his strength allowed, he ordered himself to be carried into a retired apartment, merely to play his song of "God preserve the Emperor," on the piano. The defeat of the Austrians in Bavaria, which occasioned their retreat, gave him much pain. "The unfortunate war presses me to the earth," he used frequently to repeat with tears in his eyes, and it was no easy matter to soothe him. On the morning of the 10th of May, a corps of the French army advanced to the Mariahülfer line, in Vienna, not far from his dwelling. Just as his attendants were assisting him to rise and dress, four cartridge balls fell and shook his windows and doors in a violent manner. With a loud voice Haydn called to his domestics, "Don't fear; where Haydn is you are out of danger." But his spirit was stronger than his body; for scarcely had he uttered this energetic sentence, when he was seized with a shivering all over him. From that hour his natural powers became weaker, yet he still played his loyal song every day; and on the 26th of May in particular, he played it three times successively, with an emphasis which he was himself astonished at. On the evening of the same day he was attacked with headache and shivering fits; he was put to bed, and the physicians were called in; but their skill was unavailing. The patient fell into a state of entire weakness and lethargy; although he occasionally shewed signs of consciousness and sensibility, even a few minutes previous to his departure, which took place on the 31st of May, towards one o'clock in the morning. Haydn's life was prolonged to 77 years and two months. His body was deposited in a grave which belonged to him in the burying-ground of his parish, near the Hundsthurmer line in Vienna. If the death of this great musician had not happened at a period when the public were paralyzed by the scenes of warfare which surrounded them, and thus rendered incapable of more silent feelings there is no doubt that his numerous admirers would have solemnized his funeral in a distinguished manner. The French authorities published the loss of Haydn in the Vienna Gazette in a very respectful manner; and on the 13th of June, Mozart's Requiem was performed in the Scots' church in memory of Haydn. The whole church was hung with black cloth, and adorned with the initials of Haydn's name; the city guard stood round the sarcophagus, and beneath lay all the medals, and likewise the ivory plate with which he had been honoured in London, on a black velvet cushion: the French Generals, and the most respectable inhabitants were present. Haydn received his last visit on the 17th of May from a captain in the French army, an Italian by birth, who wished to speak with him. When the servant had told him that his master was in bed, the captain begged that he might only be allowed to see such a venerable man through the key-hole. Haydn being informed of it, invited the officer up to him. The warrior described with emotion the feelings which Haydn's presence inspired, and the great enjoyment which he experienced from the study of his works. At Haydn's request he sang the air out of the "Creation," "In native grace and honour clad," &c., in great perfection. Haydn was deeply affected, and the officer no less so; they embraced each other, and parted in

tears. The officer wrote down his name in a trembling and quite illegible hand, which, if decyphered right, was Clement Sulemy. Duty called him immediately to Lobau, and thence to the battle of Aspern, where he perhaps fell. If he still exists, he may boast of being the last person who caused Haydn some pleasurable moments by means of music. Haydn was low of stature, but strongly built, and of athletic make; his forehead was low, and finely arched; his complexion brown, with lively and fiery eyes; the rest of his features were boldly and strongly delineated, and his entire physiognomy and demeanour bespoke consideration and mild gravity. The best busts of Haydn are undoubtedly those which were done from life by his intimate friend, Mr. Grassy, a dexterous modeller, in the pottery of china, in Vienna. His death, on the 30th December, 1807, was a severe blow to Haydn. One of his busts is in full size, in the antique form, with the inscription—

"Tu potis tigres comitesque sylvas  
Ducere, et currentes rivos morari."

The other, of a smaller size, represents Haydn with his peruke and ordinary dress to great exactness; and Grassy wrote underneath—

Blandus auritis fidibus canoris ducere quercus.

The representations of Haydn, done by an engraver named Irwasch, of Vienna, in wax, as cameos, are most striking. Of the prints that are extant, the one published by Breitkopf and Co., in Leipzig, although not quite exact, is the best. John Elsler, Haydn's copyist and faithful servant for 18 years, had his master's bust done in plaster after his decease. Lavater, who characterised every profile in his collection with a couplet, wrote under Haydn's as follows;—

I see something more than common in his eye and nose;  
His forehead, too, is good; his mouth a Philistine shews.

The strong underlip, which hung a little, may have given rise to this judgment. Haydn preferred plain, substantial food, both in his youth and manhood, and always rose early; after attaining his 70th year he still abode by this habit, which he found by experience to be most conducive to health. He went to bed, for instance, at eleven o'clock, and rose at six: in the evening, too, at six o'clock, he took half an hour's nap. He dined mostly alone, and for the most part on tender and easily digestible food. When he spoke of his diet he generally said, "I am of no more use to the world, I must attend and nurse myself like a child; it is pretty nearly time that God calls me to himself. Haydn spoke the broad Austrian dialect, and his discourse was plentifully interlarded with those comic and original expressions peculiar to the Austrians. He had little command of the French language; but he spoke the Italian very fluently and with pleasure: in English he could express himself so as to be understood; and he understood as much Latin as occurs in the Catholic service. So early as the year 1807, Haydn agreed for a good remuneration to give up his books, music, and medals, to the house of Prince Esterhazy, after his death. Of the unprinted finished pieces there were not many, excepting a few church pieces. The most interesting are 46 canons, chiefly on German songs, which were placed in frames and glazed. "I was not rich enough," said he, "to purchase beautiful pictures; I therefore made myself a tapestry, which it is not in every one's power to have." His wife once complained of the want of money, and told her husband, that if he were to die to-day or to-morrow, there was not enough to bury him. "If that should happen," replied Haydn, "then take the canons to the music-dealers, and I will be bound for it they are worth as much as my funeral expences." Prince Esterhazy intends to preserve at Eisenstadt in Hungary

the medals which Haydn received, along with his musical books, writings, and manuscripts; fifty numbers of which, however, are little known. The Prince has likewise removed the body of his great chapel-master in an iron coffin to Eisenstadt in Hungary, where he now reposes in the vaults which formerly belonged to the Franciscans, and where many male and female musicians rest, who had been in the service of the Prince of Esterhazy's chapel: of which number are Luigi and Tomasini.

(To be continued.)

## Concerts.

AT this season of the year, when the concerts come in flocks, like birds of passage, the journalist, however industrious, finds it impossible to keep pace with events as they happen. We are in this predicament; not one of the concerts but we have attended religiously, and yet we have found it impossible to render accounts of all, or half of them, in the necessary time. Let us, however, take a rapid survey of the last three weeks, and endeavour to make some amends to those artists whom we have unwillingly overlooked.

MR. JARRETT gave his second concert, at the Western Literary Institution on Friday evening, May the 22nd. The programme was strong in attraction, and brought a crowded audience to the concert room. The following artists assisted: Vocalists—Madame Macfarren, Miss Sara Flower, Miss O'Connor, Messrs. Bodda, Clement White, and H. Phillips. Instrumentalists—Messrs. Ribas, Bolton, Wells, and De Folly, (flute); M. Sainton, (violin); Messrs. Moscheles, and Benedict, (piano); M. Godefroid, (harp); Mr. Sedgewick, (concertina); Mr. Lazarus, (clarinet); the Distin Family (sax-horns); and Mr. Jarrett, (horn). The concert gave great pleasure—encores were awarded to Madame Macfarren, Mr. H. Phillips, Miss S. Flower, M. Sainton, and M. Godefroid, and the fine duet of Moscheles, "*Hommage à Handel*," admirably rendered by the composer and M. Benedict, was applauded with enthusiasm. Hummel's military septet was excellently played by Mr. Henry Wylde, (piano); Messrs. Bolton, Bowley, Goffie, W. L. Phillips, Pratton, and Schroeder, flute, clarinet, violin, violoncello, double-bass, and trumpet. The ballad of Mr. Clement White, expressively sung by the composer, was much admired, and the horn playing of Mr. Jarrett exhibited its usual admirable qualities. The conductors were Mr. Howard Glover, and Mr. Henry Wylde. A great fuss has been made about the non-appearance of one or two artists whose names had been announced, but any one acquainted with the machinery of public concerts, will know well enough how inevitable are sometimes these disappointments, and laugh at the noise made about an occurrence that happens in *nine concerts* out of ten.

SIGNOR BRIZZI gave his annual concert on Monday, June 1st, at the Rooms in Harley-street, before a fashionable and overflowing audience. The programme given to his friends by this amiable and excellent artist, whose own singing on the occasion was worthy of his high reputation, was so long and varied, that we can do little more than supply the names of the artists who were employed. These were Miss Dolby, Mrs. Toulmin, Madlle. Rupplin. Mad. Claire Hennelle, Mad. Caradori Allan, Mad. F. Lablache, Mdle. Goldberg, Signor F. Lablache, Signor Brizzi, Signor Ciabatta, Herr Goldberg, and Herr Pischek; vocalists—Mr. F. Chatterton, (harp); Signor Emiliani, (violin); Signor Puzzi, (horn); and M. M. Benedict, Jules de Glimes, Pilotti, and Orsini, accompanists at the piano. Signor Ciabatta, whom we have not previously



had occasion to mention, has a bass voice of pure and sonorous quality, and a mainly expressive style, which he displayed to great advantage in an air from Mercadante's *Il Bravo*. The charming Mad. Henelle has returned to us with a voice more beautiful than ever, a method as pure, and a manner as unaffected and attractive, as when last season we had the pleasure of testifying to her distinguished merits as an artist. She sang an air by Pacini with great success, developing the purest intonation, and a style the most expressive. Signor Emiliani, a violinist of the best school, and too seldom heard at our concerts, displayed very high qualities of tone and execution in a clever fantasia of his own composition. We have individualized these three artists, as the novelties of the concert—the others are well known and esteemed, and as we have often the pleasure of celebrating their successes, they will not be offended that on this pressing occasion we have contented ourselves with signifying them merely by name. The accompanying of MM. Benedict, and Jules de Glimes, was the theme of general admiration.

**CIPRIANI POTTER.**—The concert of this highly distinguished musician is invariably one of the great musical events of the season. A splendid orchestra, and a classical programme interpreted by first-rate vocal and instrumental artists, cannot fail to be attractive to the cultivated amateur—while the true artist must inevitably feel an interest to any new work that may proceed from the pen of Mr. Potter, one of the greatest living ornaments of the art of music in its integrity—and, we say it with pride, an Englishman. We are glad to find the public press acknowledging the claims of Mr. Potter as the origin of our improvement, both as pianists and composers of this country—to him indeed we owe more than can be expressed—to him we are indebted for our progressing position as a musical nation—to him we owe the best musicians we possess—and whatever they may ultimately effect for the advancement of their art, must redound at least as much to the honor of their admirable instructor, as to their own credit. As the programme of Mr. Potter's concert, which occurred on Monday the 8th instant, in the Hanover Square Rooms, was, as usual, a model of what such entertainments should consist of, we have the greatest pleasure in citing it.—

## PART I.

Symphony in E flat (first time of performance.)	Potter.
Duetto, "Quis est homo." ( <i>Stabat Mater</i> .)	Miss A. Williams, and Miss M. Williams
Scena, "Si lo sento." ( <i>Faust</i> .)	Miss Birch
Concerto in G, Pianoforte, Mr. Cipriani Potter	Beethoven.
Duetto, "Se tu m'ami," Madame Caradori Allan, and Miss Birch,	Rossini.

## PART II.

Symphony in C, No. 1.	Mozart.
Aria, "Deh! per questo." ( <i>La Clemenza</i> .)	Madame Caradori Allan,
Aria, "Fra poco," Signor Marras,	Mozart.
Duetto, in E. Two Grand Pianofortes, Mr. Cipriani Potter, and Mr. W. H. Holmes,	Donizetti.
Terzetto, "Ti prego, o madre più," Miss A. Williams, Miss M. Williams, and Signor Marras,	Potter.
Overture. ( <i>Ruler of the Spirits</i> .)	Curuchman.
	C. M. von Weber.

The Orchestra was on a grand scale, and consisted of the following eminent performers:—Messrs. Lindley, Anfossi, Watts, Howell, Wagstaff, Moralt, Willy, Hill, Dando, J. Watkins, Griesbach, Hatton, Phillips, Pigot, H. Banister, J. Calkin, Casolani, Gattie, Thomas, W. E. Thomas, J. Loder, W. Loder, Kearns, W. Cramer, Harper, Ribas, Williams, Lyon, Alsepa, Bauman, Patey, S. Smith, G. Cooke, Platt, Rae, Lazarus, F. Hill, Marshall, Thirlwall, Malsch, Chipp, W. Blagrove, Godfrey, Flower, Smithies, Smithies, jun. J. Smithies, Paton, C. Severn, J. Calkin, jun., T. Harper, C.

Harper, E. Harper, Kelly, Watson, Bull, Hill, Thomson, Simmons.—Conductor, Mr. Lucas; principal violin, Mr. Blagrove. The symphony of Mr. Potter is a work of distinguished genius, and displays all the ingenuity and learning of an accomplished scholar—the instrumentation is brilliant and varied with consummate knowledge of effect. The duet for two pianofortes, a composition full of energy and originality, was played in first-rate style. Mr. Holmes is just the pianist to understand such music, and his superb mechanism induced the perfect execution of what his excellent taste suggested; it was altogether a most rare and admirable performance, and excited the enthusiasm of the audience to an unusual degree. Mr. Potter played the concerto of Beethoven, as one who entered deeply into its poetical meaning; in fact, we never listened to a finer interpretation of that picturesque *chef d'œuvre*—the dreamy and beautiful slow-movement was loudly encored. The band and vocalists were on their metal, and did their duty to admiration. The concert altogether formed an intellectual treat of the most exalted and refined description—and we tender our thanks to Mr. Potter, for the spirit, liberality, and true musical feeling which persuaded him to get up a musical entertainment on so magnificent a scale.

(All the rest of the overdue Concerts will appear next week.)

## Provincial.

**MANCHESTER.—MADAME PLEYEL.**—The fact of Madame Pleyel, who has created such a *furor* on the continent, having been engaged by the directors of the Concert Hall for Tuesday evening last, caused the demand for tickets to be very great among the friends of the subscribers.—And report was not belied by the reality, for without doubt Madame Pleyel is the finest pianiste we have ever heard. We were not in time for the beginning of the concert, arriving only when Madame Pleyel was commencing Weber's "*Concert Stück*." It is a long time now since we heard this performed; but Madame Pleyel brought out in the most exquisite manner all the fine modulations, delicate intricacies, and splendid chromatic passages of this beautiful composition, and her runs in double octaves were given with vigour, precision, and rapidity. Nor, while we admire her powerful execution, can we forget the exquisite flute-like cadences with which she completed some of the movements. The band did their duty well, and were remarkably subdued, thus adding to the effect in no small degree. Herr Pischek was loudly greeted on his entrance. He sang Esser's song "*Der Wanderer*" in most beautiful style. Madame Knäpel sang the aria from Mendelssohn's *St. Paul* with expression. Herr Pischek then gave the aria from *Faust* (Spohr) *Liebe ist die zarte Blüthe*, omitting the recitative. This exactly suits his voice and he sang it with all the feeling and expression which are so peculiarly his own. The first part concluded with a *Grand Fantasia* by Madame Pleyel (*Il Pirata*, Kalkbrenner). During its performance we were close to the orchestra, and were thus enabled to witness the extreme flexibility of her hands, and the wonderful facility with which she accomplished the most enormous difficulties. The second part opened with the overture to *Jessonda*. In the air from *La Clemenza di Tito* we were much pleased with Madlle. Bassano, who is greatly improved since we heard her here before, and her voice has acquired considerably more volume, especially in the lower notes. After this came Beethoven's exquisite cantata *Adelaide*, sung by Pischek, and accompanied on the piano by Madame Pleyel. Pischek breathed forth the song with all its beautiful simplicity, and Madame Pleyel with true taste played the accompaniment exactly as Beethoven has written it; no flourishes, no chromatic runs or cadences, but with an indescribably beautiful expression and pathos.—They were most enthusiastically encored. Herr Knäpel and Herr Pischek sang a duet of Hackel's, *Die Nachtigallen*. Madame Pleyel appeared once more to play Liszt's *Tarantella*: in this performance we were opposite to her, and had an opportunity of observing the fine expression of her face, which was lit up the whole time as with a kind of inspiration. Being enthusiastically encored, Madame Pleyel introduced the burlesque variations on the *Carnaval de Venise*, by Leopold de Meyer, which was altogether one of the most fascinating and extraordinary performances, to which we ever listened; she was again applauded with the utmost *furor*. Madlle. Bassano sang an aria from *La Clemenza di Tito*, with an obligato accompaniment on the *Corno di Bassetto*, ably played by Leonard. Herr Pischek then sang a Bohemian air, accompanying himself on the pianoforte, and on being encored, gave the

"Standard Bearer." This excellent concert closed about a quarter after ten, with Weber's *Jubilee* overture in honour of her Majesty's birthday. —*Manchester Examiner*, June 13, 1846.

MANCHESTER.—MADAME PLEYEL.—The vocalists engaged for the concert on Tuesday were—Madame and Herr Knispel, Miss Bassano, and the celebrated Herr Pischek; the far-famed Madame Pleyel was engaged as solo pianiste. The first trio, "Ah taci," from Mozart's *Don Juan*, was effectively sung by Madame Knispel, and Herr Pischek. Miss Bassano sang Verdi's, "Ernani involami." We find an increase of power since we last heard her sing. Madame Pleyel executed Weber's *Concert-Stück*, in a manner which elicited marked approbation from the audience; indeed, it was a thoroughly artist-like performance, and we may say, that she has justly earned the reputation of being the first pianiste in Europe. She afterwards played Kalkbrenner's grand *Fantasia, Il Pirata*, in which is introduced the air, *Tu Vedrai*, and in the second act of List's *Tarantella*, which being *encored* loudly, she substituted, instead of repeating it, Paganini's *Carnival of Venice*, paraphrased for the pianoforte. Her touch is wonderfully light, brilliant, and equal; her execution clear and rapid, and her style exquisite. We hope to have another opportunity of hearing, in Manchester, this most accomplished performer. Herr Pischek sang divinely. The overtures were Mozart's *Don Juan*, Spohr's *Jessonda*, and Weber's *Jubilee*. The last was played because it contains the National Anthem, it being the appointed anniversary of Her Most Gracious Majesty's birthday. —*Manchester Courier*.

### Miscellaneous.

CARLOTTA GRISI.—The ballet of "*The Devil to Pay*" was given at Drury Lane last night, and Carlotta Grisi, "the divine," appeared in her original part of Mazurka; it was an incomparable piece of acting—we cannot call it by any lower name. The grace and nature of this unequalled *danseuse* has elevated the ballet into a drama of sentiment and passion. Never was youthful, impetuous, unbounded animal spirits more truthfully conveyed than by Carlotta Grisi in the first scene of the ballet, last night; it was as though the exultation of delight lifted her from her feet, as though the rapturous sense of being lent her wings, and that, light as air, she danced, and leaped, and flew, in spite of herself; it was a poetical exemplification of the impossibility of standing still when you are merry. And the dancing lesson in the second act was superb—the delicious *naïveté*, the coquettish archness, the charming *gaucherie* of Carlotta, formed a capital contrast to the grotesque and exaggerated humour of Wieland, the *maitre de danse*; nothing could have been more droll, nothing more amusing. The plaudits of a very full house were incessant and tumultuous; the slightest gest, the smallest movement of Carlotta, was appreciated and applauded; never danced she more divinely. She bounded over the stage like a creature of air—she flitted here and there like a little bird, happy and innocent—she pouted, smiled, and frowned at caprice, like a humoursome child, April-faced, with eyes laughing through tears as the sun shine through dew—she did all this with a grace indescribable, and so much more than we can tell, that we are forced to lay down the pen in despair. Oh, Carlotta! when thou hast flown away, it will be as though the eyes of London were put out. Old Drury must don a suit of mourning, and hang up its gay attire till thy return. Envious Dublin! that robbest us of our greatest treasure—of the child of our adoption—of our bit of sunshine that dances about our atmosphere, as an unbodied joy which we fain would catch, but cannot. We must positively take our berth in the steamer and follow Carlotta to Ireland—for we are certain that Dublin will be turned topsy-turvy, and unless some one be there to put matters straight, Carlotta herself may be crushed in the convulsion.

MADAME PLEYEL.—The third recital of this great pianist takes place on Wednesday morning, at the Hanover Square Rooms; for the programme see our advertisement pages.

PHILHARMONIC.—Haydn's symphony in E flat, and Beethoven's in C minor, will be performed at the next Philharmonic concert; Mendelssohn's *Midsummer Night's Dream* and Weber's *Freischütz*, will be the overtures. Madame Pleyel will play Weber's *Concert-Stück*, and Sivori a violin concerto by Mendelssohn. The singers will be Miss Birch and Pischek.

THE CATCH CLUB will hold its last meeting on the 3d of July, at Willis's Rooms, when ladies will dine with the members. The Duke of Beaufort is to preside, and his Royal Highness the Duke of Cambridge intends to honour the meeting by his company.

MRS. BISHOP, the vocalist, and Mr. Bochsa, the well-known harpist, have arrived in London.

THE COMMEMORATION OF PURCELL will take place in Westminster Abbey, on Thursday next, commencing at ten o'clock.

THE EARL OF WESTMORELAND will preside at the last dinner of the Melodists, on Thursday next: which will be visited by Benedict, Puzzi, Parish Alvars, Vieuxtemps, F. Lablache, Brizzi, Pischek, and a host of vocal talent.

VAUXHALL GARDENS.—The committee of the Licensed Victuallers School, Kennington-lane, have determined on holding their fancy fair at these gardens on the 17th and 18th of August next.

MR. JONES, (late of the Royal Academy, and one of its most promising pupils,) has made a most successful debut at Verona, in *La Vestale*, and *Nino*. He has a bass voice of great volume, and we can confidently predict, that, on his return to England, he will be an acquisition to our musical drama.

EXETER-HALL.—The Sacred Harmonic Society gave *Judas Maccabæus* for the third time on Wednesday evening to a full audience; the vocalists were Madame Caradori Allan, Miss Rainforth, Mr. Rafter, and Mr. Henry Phillips.

BEETHOVEN QUARTET SOCIETY.—The eighth and last meeting takes place on Monday evening—a delicious repast of Haydn, Mozart, and Beethoven, will be administered by Sivori, Sainton, Hill, and Rousselot.

MENDELSSOHN'S new oratorio, *Elijah*, is in the hands of the copyist. The first part was played over last Sunday, by Moscheles, at his residence, in the presence of a select party, among whom, was Mr. Henry Phillips, for whom the principal part has been written. It has not yet been quite settled, on which day of the Birmingham festival the oratorio will be performed. The festival will commence on the 25th of August, and the Hereford meeting on September 9th.

THE WESTERN MADRIGAL SOCIETY held its anniversary meeting yesterday, at the Freemason's Tavern. We shall give a notice of the proceedings next week.

ERNESTINA GRISI, the vocalist, who appeared last season in Paris at the Italian Opera House, has arrived in London.

M. JULLIEN'S CONCERTS D'ETE.—These brilliant concerts commenced on Friday se'nnight at Covent Garden Theatre, and have continued nightly ever since. The audiences have been crowded, and the private boxes have presented an unusual array of fashion. The programmes have involved M. Jullien's accustomed attraction of a fine band, with the additional features of vocal music by Herr Pischek, Herr Hoelzel, Miss Birch, the Misses Williams, Herr and Mdlle. Goldberg, and other popular favourites—to which may be added the solo violin playing of the accomplished and celebrated Vieuxtemps, which has created the utmost enthusiasm. M. Jullien has conducted with his usual energy and discretion.

MADAME SALA gives a Morning Concert on Monday, at Willis's Rooms, at which Madame Pleyel will perform. Mad. Jablonski's concert occurs on the same morning, in the Hanover Square Rooms.



**MADAME CLAIRE HENNELLE.**—This accomplished and elegant vocalist has announced her concert for Monday evening, in the Hanover Square Rooms, conjointly with Madame Bompiani, a pianist of considerable repute. The vocal and instrumental performers are in strong force, and among other attractions, the charming Madame Hennelle will sing a *cantata*, composed expressly for her by Adolfe Adam, accompanied on a new instrument called the *Melodium*, on which M. Jules de Glimes, the excellent conductor, will perform for the first time in this country. The name of Adolfe Adam's *cantata* is "Noel." Madame Hennelle has created the greatest sensation in Paris, by singing it at the concerts of the court and the aristocracy; the *melodium* is also in great vogue among the fashionables of Paris.

**OXFORD.**—Mr. Carte, the celebrated flautist, has announced a grand concert here on Monday, for which Madame Albertazzi, Madame and Signor F. Lablache, Mr. John Parry, and other eminent performers are engaged.

A GRAND CONCERT is announced at the Princess's Theatre, for the benefit of a lady and her daughters, in reduced circumstances, for which a large array of vocal and instrumental talent is secured. The concert takes place on Monday evening, and as the object is a good one, we trust there will be a bumper.

**MR. LINDSAY SLOPER**, the pianist and composer, gives a *Matinée Musicale*, on Monday, at the Harley Street Rooms; a great classical treat may be expected, from the programme of this accomplished musician.

**BEETHOVEN QUARTET SOCIETY.**—The entire management of the meetings, for this and future seasons, has been entrusted to the eminent violoncellist and composer, M. Scipion Rouselot—to abler or more conscientious hands it could not have been consigned.

**MUSICAL UNION.**—At the last meeting on Tuesday, Haydn's quartet in F, No. 82, and Beethoven's in A, No. 5, were superbly played by Vieuxtemps, Deloffre, Hill, and Piatti. The great feature, however, was the magnificent performance of Mendelssohn's glorious *Trio*, in D minor, No. 1, by Sterndale Bennett (piano), Vieuxtemps (violin), and Piatti (violoncello), which created an immense sensation. The Earl of Westmoreland was present. The director, Mr. Ella, announces his concert for Tuesday, at Willis's Rooms—among other great attractions, Madame Pleyel will perform.

**THE COVENTRY MUSICAL SWINDLER.**—On Thursday night last, Mr. Jewkes, the active superintendent of the Dudley police force, apprehended a person named Proctor, *alias* Cameron, who is charged with being the principal in the late swindling case at Coventry. It appears that the prisoner was one of a party who announced a concert in St. Mary's Hall, Coventry, on the 8th of May, at which it was stated that all the stars of the first magnitude in the musical hemisphere would be present. After taking nearly £70 in money for tickets, the party decamped about an hour before the time the concert was to commence. Cameron, *alias* Proctor, has been forwarded to Coventry.—*Worcester Chronicle*.

**MUSIC IN MANCHESTER.**—There is no town in England where music is more appreciated than in the city of the "cotton-lords." Musical societies have increased very much of late years. The first that was established was called the "Gentlemen's Concerts," and since its formation the "Hargreave's Choral Society," the "Harmonic Society," and the "Philharmonic," have been established. The six concerts of the Hargreave Society have just terminated, and the number of subscribers, which was last year 569, has exceeded this year 680. At the concluding scheme the vocalists were Miss Birch, Miss Hawes, Miss R. Isaacs, Mr. E. L. Hime, and Mr. J. L. Hatton. The band was led by Mr. Seymour, and

the solo instrumentalists were Parish Alvars, harp: and Mr. J. L. Hatton, piano. It is the custom to engage, in addition to the resident artists, the leading London talent. The *Manchester Guardian* devotes much space to criticise the performance, and the playing both of Mr. Alvars and Mr. Hatton is eulogized in the most flattering terms. The *Guardian* thus speaks of Mr. Hatton, the only English composer who ever produced an opera in Germany, his "Pascal Bruno" having been composed for Staudigl in Vienna:—"Mr. J. L. Hatton next gave two English versions of German songs, 'The Poet's Grave,' and the 'Mountain Shepherd Boy,' whose composer's name is given 'P. B. Czapek.' This was the first journal in this country to intimate that Czapek was a sort of *nom d'artiste* assumed by Mr. Hatton, in an experiment (which has proved highly successful) to introduce a number of his own lyric compositions to his countrymen without his name being known. They have been highly commended by the best critics, as possessing much originality with a peculiar Schubert-like character, and certainly the first of the two songs was very much in the favourite style of Schubert. The second was a fine wild composition, just the subject for a Staudigl to sing. They were both much applauded, and afforded another proof of Mr. Hatton's great and varied talent; for at this concert he was before the auditory in the threefold capacity of composer (both of vocal and instrumental music), vocalist, and instrumentalist."—*Morning Chronicle*.

**MR. AND MRS. KEAN.**—These truly attractive and clever performers have just concluded their fiftieth night with Ludlow and Smith. These fifty nights have been occupied between New Orleans, Mobile, and St. Louis, and from them Mr. and Mrs. Kean have realised fifteen thousand dollars, being an average of three hundred dollars per night. This is truly great, and we know the statement to be correct. We also know that, during this long business connection, the most agreeable relationship has been preserved between managers, stars, and company, and that the connection is at length severed with regret. This fact speaks well for all parties, and it is refreshing to record it, in opposition to the many accounts of professional discontents, jealousies, &c. Mr. Kean, at the conclusion of the performance on Monday night, in obedience to the call of one of the most brilliant audiences we have ever seen, appeared, and spoke as follows: "Ladies and Gentlemen—I should be doing injustice to my own feelings, and those of Mrs. Kean, were we to leave St. Louis without some expression of gratitude for our kind reception, and for the great success that has attended our efforts in this city. The cordiality with which we have been received, by crowded and brilliant audiences, the courteous attention of the management, and the efficient manner in which we have been supported by the company, have rendered our professional tour of nearly three months in the south and west, one of uninterrupted pleasure. Sincerely hoping that we may again have the pleasure of appearing before you previous to our return to Europe, we now, with every feeling of gratitude and respect, take our leave." These clever *artistes* appear at the Park on Monday night.—*St. Louis Reveille*, June 13.

**THE "THREE CHOIRS."**—The meeting for the ensuing autumn of the three choirs of Worcester, Hereford, and Gloucester is now fixed for the second week in September—the festival occupying nearly the whole week. The stewards, who have already accepted office, are three in number; viz. Mr. Bailey, jun., M.P., Mr. Pulsford, M.P., Richard Lacon Childe, Esq., the Venerable the Archdeacon Vickers, and the Revs. Freer, Hassall, and Law. These festivals have now been

established above a century, that of the present year being the 123d anniversary. The object of this gathering of musical talent is not only to cultivate the art, but to foster an excellent charity for the relief of widows and orphans of deceased clergymen of the three dioceses—and furnishing the widow and the fatherless with the means of education and subsistence. The expenses attending these meetings are always very great; but if the returns do not defray them, the loss is made up by the stewards, or by means of a guarantee fund, subscribed by parties resident in, and connected with the county in which the meeting is held. The income of the clergy, widows, and orphans' charity is derived from the collection made at the doors after the performance last year. When the meeting was held at Worcester, these collections amounted in the aggregate to £870; they have exceeded £1,000 when extraordinary exertions have been made. There are also annual subscribers to this fund in the several dioceses, consisting for the most part of the diocesan clergy. But to return to the forthcoming Hereford musical festival; the arrangements are in a state of forwardness, and the musical attractions will be of a high order. The band is not yet completed, but it is to be led, as at the forthcoming Birmingham Music Meeting, by Messrs. T. Cooke and Willy. Among the engagements of vocalists already made, we may mention Miss Birch, the Misses Williams, Messrs. Hobbs, Phillips, Machin, and Mr. Lockey, of the choir of St. Paul's Cathedral. The musical selection, as far as it has yet been made, includes Spohr's oratorio of *The Fall of Babylon*, Mendelssohn's *Walpurgis Nacht*, and *Midsummer Night's Dream*.

#### TO SUBSCRIBERS.

The date and locale of the **MUSICAL WORLD CONCERT**, with full particulars, will be announced in our next. Subscribers are respectfully reminded, that a Year's Subscription in advance alone entitles them to a FREE ADMISSION to the Concert, which will combine the talents of the most celebrated Artists now in London.

#### Advertisements.

76, HARLEY STREET, CAVENDISH SQUARE.

**MR. LINDSAY SLOPER'S  
MATINEE MUSICALE,**  
ON MONDAY, JUNE 22ND, 1846.

TO COMMENCE AT HALF-PAST TWO O'CLOCK PRECISELY.

VOCALISTS.—Mlle. Vera, Miss Dolby, Madame Mortier de Fontaine, Herr Holzel, Signor Alfredi.

INSTRUMENTALISTS.—Harp, Madame Pauline Jourdan; Violoncello, Signor Piatti; Oboe, Monsr. Lavigne; Piano-forte, Mr. Lindsay Sloper.

Tickets, 10s. 6d. each; to be had of CRAMER, BEALE, and CO., WESSEL, and CO., and of Mr. LINDSAY SLOPER, 9, Bentinek street, Manchester Square.

#### THE QUEEN'S CONCERT ROOMS, HANOVER SQUARE.

Under the immediate Patronage of H.R.H. the Duke of Cambridge and the Countess of Sheffield.

**Mad. CLAIRE HENNELLE**

AND

**Mad. BOMPIANI'S  
GRAND EVENING CONCERT,**  
MONDAY, JUNE 22, 1846.

TO COMMENCE AT EIGHT O'CLOCK.

VOCALISTS.—Mad. Claire Hennelle, Bockholtz, Mlle. Schloss, Mlle. de Ruppel; Sig. Brizzi, Sig. Ciabatta, Sig. Felice Pianque.

INSTRUMENTALISTS.—Piano-forte, Mad. Bompiani; Violin, Sig. Emiliani; Harp, Mons. Felix Godefroid; Violoncello, Sig. Casella; Melodium, (Invented by M. Abacande); played for the first time in this country by Mons. Jules de Glimes.

CONDUCTORS.—Mons. Jules de Glimes, and Sig. Piatti.

Reserved Seats, One Guinea each, and Tickets, Half-a-Guinea each. To be had at all the principal Musicians, and of Mad. C. HENNELLE, 40, Manchester Street, and Mad. BOMPIANI, 41, Leicester Square.

#### MADAME PLEYEL

Begs to announce that her

#### THIRD AND LAST MORNING RECITAL

WILL TAKE PLACE

AT THE HANOVER SQUARE ROOMS,

ON WEDNESDAY, JUNE 24TH, 1846.

TO COMMENCE AT HALF-PAST TWO.

#### PART I.

EFFUSIO MUSICALE, Piano-forte, Madame PLEYEL .. Kalkbrenner.  
SONG, "Ach! mein Herz ist stets bei dir" (Ever is my heart with thee) .. Lindemann.  
Herr FISCHER, .. .. Cramer and Kufferath.  
ETUDES, Piano-forte, Madame PLEYEL .. .. Anber.  
ARIA, "Dieu que viens-je de lire," Madame FLEURY .. Dohler.  
FAFASIA (*Guillaume Tell*), Piano-forte, Madame PLEYEL .. ..

#### PART II.

SONG, "Die drei Liebchen," Herr FISCHER .. Speyer.  
GRANDE FANTAISIE (*Quatuor de Don Pasquale*), Piano-forte, .. Prudent.  
Madame PLEYEL .. .. Meyerbeer.  
AIR, "Robert, toi que j'aime," Madame FLEURY .. Kalkbrenner.  
FANTASIA (*Il Pirata*), by desire, Piano-forte, Madame PLEYEL .. Hatten.  
SONG, "Der Elfbote" (The Messenger), Herr FISCHER .. ..

Tickets, 10s. 6d. each; Reserved Seats, 15s.; to be had at CRAMER, BEALE, and Co.'s, 301, Regent Street; and at all the principal Musicians.

Madame PLEYEL will perform on ERARD's New Patent Grand Piano-forte.

#### HERR FISCHER, HERR HOELZEL,

AND

**Signor MARRAS,**

Will sing the Terzetto of *Guillaume Tell* at

**Mlle. JUDINE'S CONCERT,**

AT THE HANOVER SQUARE ROOMS,

ON WEDNESDAY EVENING, July the 1st,

When will be introduced the newly-imported Instrument, the **ORGUE MELODIIUM**, so highly prized by the Parisians. Mde. CLAIRE HENNELLE will sing a *Cantique de Noël*, accompanied on the Orgue Melodium by Mr. JULES de GLIMES, and on the Piano-forte by Mr. MOSCHELES. Herr FISCHER will repeat, by desire, his new Song (*Freie Kunst*) Freedom of Song, as sung at Mr. Moscheles's farewell Concert.

Tickets, 10s. 6d.; Reserved Seats, 15s., to be had at all the principal Music Shops.

#### THEATRE ROYAL COVENT GARDEN.

#### M. JULLIEN'S CONCERTS D'ETE.

**HERR FISCHER'S BENEFIT,**

NEXT TUESDAY, JUNE 23rd.

#### HERR FISCHER

Begs leave with great respect to inform the Nobility and the Public that in consequence of his early departure from England, his BENEFIT will take place at Covent Garden Theatre on TUESDAY NEXT, JUNE 23d, when he will have the great honour to sing, with Herr HOLZEL, the Grand Duet "Suoni la Tromba," from Bellini's Opera, "I Puritani," Beethoven's celebrated Air, "Adelaide," "La ci darem" with Miss BIRCH, and two of his most popular German Songs.

PRICES OF ADMISSION AS USUAL.

Private Boxes—10s. 6d.; £1 1s.; and £1 11s. 6d.

Places and Private Boxes may be secured on application at the Box Office of the Theatre, which is open daily from 10 till 5; also of Mr. Mitchell, Mr. Sams, Messrs. Cramer and Beale, Messrs. Lender and Cook, &c., &c., and at M. Jullien's Musical Establishment, 214, Regent Street.

#### FOR SALE.

A FINE VIOLONCELLO (fitted in Case), and VIOLA. Both Instruments are by esteemed Makers, and may be seen &c., at Mr. WOOLLARD'S, 3, Goswell Street, City.

#### MADAME PLEYEL

The following WORKS Performed by Madame PLEYEL at her RECITALS:—

Andante de Don Sebastian .. ..	by Dohler.
Grande Fantasia, Sonnambula .. ..	Thalberg.
Etude, Le Trille .. ..	Dohler.
Etude .. ..	Cramer.
Le Carnaval de Venise .. ..	L. de Meyer.
Grande Fantasia, Quatuor de Don Pasquale .. ..	Prudent.

Also Moscheles Grand Duo, performed by the Author and Madame Pleyel.

Published by CRAMER, BEALE, and Co., 301, Regent Street.

## INFANT PIANIST.

QUEEN'S CONCERT ROOMS, HANOVER SQUARE.

MASTER R. H. F. RIPPON

Has the honour to announce to his Patrons that his RECITAL will take place  
On TUESDAY MORNING, JUNE 23<sup>d</sup>,at Half-past Two o'clock, when Master R. will perform from the Works of  
Steibelt, Thalberg, Herz, De Beriot, Rombert, &c. Tickets, 2s. 6d. Reserved  
Seats, 5s., with Programmes to be obtained at all the principal Music Shops, and  
of Master RIPPON, 34, Gerrard Street, Soho.

One of Messrs. Kirkman and Sons' Patent Fonda Piano's will be used.

THEATRE ROYAL, COVENT GARDEN.

## M. JULLIEN'S CONCERTS D'ÉTÉ,

(For one Month only.)

LAST SIX NIGHTS OF HERR PISCHEK.

HERR PISCHEK'S BENEFIT.

LAST WEEK OF THE VOCAL MUSIC.

M. JULLIEN

Has the honor to announce that the eminent Artiste, HERR PISCHEK, will leave  
England at the end of the present month; and that Monday, Tuesday, Wednesday,  
Thursday, Friday, and Saturday, June 22, 23, 24, 25, 26, and 27, he will sing at  
the CONCERTS D'ÉTÉ, being most positively his last Six Appearances.—  
M. JULLIEN had entertained some hopes that Herr Pischek might have procured  
a prolongation of his Congé, but his duties at the Royal Theatre, Stuttgart, requiring  
his immediate presence, Saturday, June 27, will be the last time of his  
Singing.

In consequence, therefore, of Herr Pischek's departure, and the impossibility,  
at the present moment, of replacing so distinguished an Artiste, M. JULLIEN begs  
to state, that the present will be

THE LAST WEEK OF THE VOCAL ENTERTAINMENT,

and that on Monday, June 29, the Concerts will resume their former character,—  
the Programme consisting of Instrumental Music alone, and all the other arrange-  
ments being as heretofore.—The prices of Admission will also be as formerly,  
viz.—

Promenade and Boxes ..... One Shilling.  
Dress Circle ..... 2s. 6d.  
Private Boxes ..... 10s. 6d.—£1. 1s. and £1. 11s. 6d.

The PROGRAMME for MONDAY, June 29, 1846, will include

HERR PISCHEK'S CELEBRATED SONGS,

"MY HEART'S ON THE RHINE," THE GRAND SCENA from "FAUST,"  
and  
"THE STANDARD BEARER."

ARIA, from "LINDA DI CHAMOUNIS," by Madlle. GOLDBERG.

"CASTA DIVA," by Miss BIRCH;

NEAPOLITAN SEA SONG, by M. GOLDBERG.

A SOLO, by HERR KENIG.

THE NEW GERMAN POLKA.

THE NEW HYACINTH WALTZ.

BERTHOVEN'S SYMPHONY IN C MINOR, &amp;c. &amp;c.

HERR PISCHEK'S BENEFIT.

On TUESDAY, the Concert will be for the Benefit of HERR PISCHEK, and the  
Last Night of his Appearance but Four.

VENTILATION.

M. JULLIEN has the greatest gratification to announce that the Ventilation of  
the Theatre (according to the Italian method), has succeeded, à merveille, and  
that notwithstanding the unusual heat of the weather, a cool and pure atmosphere  
pervades every part of the Theatre.

The Refreshments consist of Ices, Sherbet, Carrara Water, &amp;c. &amp;c.

The last of the Concerts D'Été will take place on SATURDAY, JULY 18th, and  
the Season terminate on MONDAY, JULY 20th, with

A GRAND BALL MASQUE.

## DR. STOLBERG'S VOICE LOZENGE,

AND

HENRY RUSSELL'S VOCAL ENTERTAINMENT,

Hanover-square Rooms.

"I have tried Dr. Stolberg's Voice Lozenges for a period of three months, and  
have derived from them the greatest benefit. At my entertainments I frequently  
(from encores) sing twenty songs and descriptive pieces of music, and it affords  
me much pleasure to bear testimony to their great efficacy, and I would strongly  
recommend all those who wish to sing with clearness and strength of voice to  
use them.—HENRY RUSSELL, Jan. 6, 1846.—Copy of letter to proprietors.—To be  
had of all Chemists.



## MADLLE JUDINE,

(Pupil of the celebrated MOSCHELES.)

Has the honor to announce that her

## FIRST GRAND ORCHESTRAL CONCERT

WILL TAKE PLACE AT THE

HANOVER SQUARE ROOMS,

ON WEDNESDAY EVENING, JULY THE 1<sup>st</sup>, 1846,

To commence at Eight o'clock precisely.

The following eminent Artistes have been engaged:—

VOCAL PERFORMERS.

Madame CARADORI ALLAN,

Madame ANNA THILLON,

Madame HENELLE,

Madame KNISPEL, Mademoiselle GOLDBERG,

Madame MACFARREN,

AND

Miss MARIA B. HAWES.

Signor MARRAS,

Signor ALFREDI,

HERR GOLDBERG,

HERR PISCHEK,

Being the last occasion on which he will sing this Season,

AND

Mr. JOHN PARRY.

INSTRUMENTAL PERFORMERS.

Grand Pianoforte, Mademoiselle JUDINE,

WHO WILL PERFORM

BEETHOVEN'S GRAND CONCERTO IN E FLAT.

A New Fantasia by Moscheles,

Composed expressly for this occasion, on Themes from I Lombardi and  
Don Pasquale.

Beethoven's Sonata, with Violin, Op. 24, in F.

WITH

Sig. CAMILLO SIVORI.

AND

A GRAND DUETT FOR TWO PIANOFORTES,

WITH

Mr. MOSCHELES.

Harp, M. GODEFROID.

Principal Violin, Sig. CAMILLO SIVORI.

Violoncello, HERR KELLERMAN.

Sax Horns, MR. DISTIN AND HIS FOUR SONS.

THE BAND

Will be numerous and complete.

Leader, - - - - - Mr. WILLY.  
Conductor, - - - - - Mr. MOSCHELES.

Tickets, 10s. 6d. each. Reserved Seats, 15s.

May be obtained of CRAMER, BEALE, and Co., JULLIEN, ADDISON and  
HODSON, Regent Street; CHAPPEL, LEADER and COCK, and OLLIVIER,  
New Bond Street; of Mademoiselle JUDINE, 31, New Bond Street; and at  
all the other principal Music Shops.

To the Queen's Most Excellent Majesty, and the British  
Army and Navy.

## J. KOHLER'S NEW PATENT LEVER INSTRUMENTS.

J. KOHLER having brought to perfection and obtained Her Majesty's Letter's  
Patent for the above invention, which he has applied to the CORNOPRAN,  
TRUMPET, CORNETTO, TROMBONES, and FRENCH HORNS, he can now  
with great confidence, after an experience of Five Years in bringing the action to  
its present state of perfection, recommend them to Her Majesty's Army and  
Navy, and all Professors and Amateurs. The advantages that this Patent gives  
to these Instruments are:—

1. All the Tones and Semitones produced by the Patent Lever are quite as perfect as the Natural Notes on the Instrument.
2. The intervals in the DIATONIC and CHROMATIC Scales are perfect, the compass greater, and the most rapid and difficult passages may be performed with a precision, freedom, and fullness of tone, and comparative ease to the performer.
3. Combinations in harmony, which never before could be performed at all by any Brass Instruments, may now be executed with perfect ease, and Ten or Twelve Instruments on this principle, can produce a more rich and sonorous effect than Twenty-four could do on the old principles. The harshness of tone in the former Brass Instruments is entirely done away with, and a set of these Instruments heard together, produces Military and harmonious effects never before heard.

These Instruments are now in use in HER MAJESTY'S PRIVATE BAND, FIRST LIFE GUARDS, ROYAL HORSE GUARDS, GREENADIER GUARDS, FUSILIER GUARDS, ROYAL ARTILLERY, 60th ROYAL Rifles, &c. Testimonials, Drawings, and Prices, forwarded on application at J. KOHLER'S Manufactory, 35, Henrietta-street, Covent-garden, London.



# MUSICAL UNION. THE DIRECTOR'S MATINEE MUSICALE.

JUNE 23RD.

## Sketch of the Programme.

Quartet brilliant. Adagio and Allegro. . . . . MM. SAINTON, DELOFFRE, HILL, and PIATTI, *Spohr*.  
Quintet. Adagio and Scherzo. MM. SIVORI, KELLERMANN, HOWELL, &c., &c. *Onslow*.  
Solo Piano-forte. MADAME PLEYEL.

Quartet, No. 12, with the grand Fugue. MM. VIEUXTEMPS, DELOFFRE, HILL, and PIATTI, *Beethoven*.  
Quartet Concertante, by the four eminent Violinists engaged at the Musical Union. *Maurer*.

Choice Vocal Music between each of the above pieces, sung by PISCHEK, &c. &c.  
To begin at a Quarter to Three o'Clock.

TICKETS, ONE GUINEA EACH.

Places will be reserved for the Committee, and a portion of the Room will be expressly set aside for the Members.

Tickets for Strangers, in the Gallery and Back Seats, 10s. 6d. each, to be applied for at the Treasurers, Messrs. CRAMER and BEALE, 102, Regent Street.

Members who do not desire to use their Tickets, are requested to return them before the 18th instant, to Messrs. Cramer, Beale, and Co.

# KÖNIG'S JOURNAL FOR THE CORNET-A-PISTONS, FOR THE MONTH OF JUNE,

Contains the principal Melodies from Benedict's Opera, The Crusaders—The Sailor's Prayer, by Roch Albert, arranged in quatuor for four Cornet-a-Pistons—A new Romance, composed by Herr König—Variations on Beethoven's Waltz, "Le Désir"—The Hyacinth Waltzes—Andante, from La Muette de Portici—The Bridal Waltz, by Jullien—La Clochette Galop, by König—The Classical Songs of Germany, as sung by Herr Pischek—The First Gift, by Thomas Baker—The Standard Bearer, by F. Lindpaintner—My Heart's on the Rhine, by G. W. Speyer—Adeline; or, Lucy Neal, American air, &c. This Journal is also published for Piano-forte and Cornet, and on the first of each month a number will appear.

Price—Annual Subscription for Cornet Solos, £1 1s., free of postage to every part of the kingdom, £1 7s.; Piano-forte and Cornet, £2 2s., free of postage to every part of the kingdom, £2 14s.; a Single Number Cornet Solo, 2s. 6d.; a Single Number Piano-forte and Cornet, 3s.

Published on the first of every subsequent month, at JULLIEN'S Royal Conservatory of Music, 214, Regent Street.

# KÖNIG'S JOURNAL.

## HERR KÖNIG

Begs respectfully to inform his Patrons, Pupils, and the Public, that for the future all his Compositions and Arrangements for the Cornet-a-Pistons will be published in his JOURNAL only. Several persons having published in his name, without his knowledge or sanction, music not arranged or composed by him, Herr König takes this medium of informing the Amateurs and Public, that his works for the Cornet are only to be had by subscribing to his Journal. The First Number is now published at M. JULLIEN'S Royal Conservatory of Music, 214, Regent-street, and will be continued every month.

## M. JULLIEN

Has the honour to acquaint the Patronesses and Nobility present at the Royal Academy and Polish Balls, with the titles of the different pieces that were most favourably received during the evening:—Crusaders Quadrille, Marble Maiden Quadrille, Ernani Quadrille, Bridal Waltz, Hyacinth Waltz, Lelia Waltz, Witches of Macbeth, German Polka, Cricket Polka, and La Clochette Galop. All of which are published, and may be had at M. JULLIEN'S Royal Conservatory of Music and Circulating Library, 214, Regent-street.

## PISCHEK'S SONGS.

Just Published, under the title of DEUTSCHE LYRA, the whole of the German Classical Songs, introduced by Herr Pischek at the Ancient and Philharmonic Concerts, and now nightly sung by him with immense success at the Concerts D'Été, Theatre Royal Covent-Garden. The poetry rendered into English by J. W. Mould; each subject splendidly illustrated by Brandard, price 2s. 6d.:

- No. 1. Song of the Chimes.
- No. 2. The Farewell.
- No. 3. The Standard Bearer.
- No. 4. The Fond Aspiration.
- No. 5. Sorrow.
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